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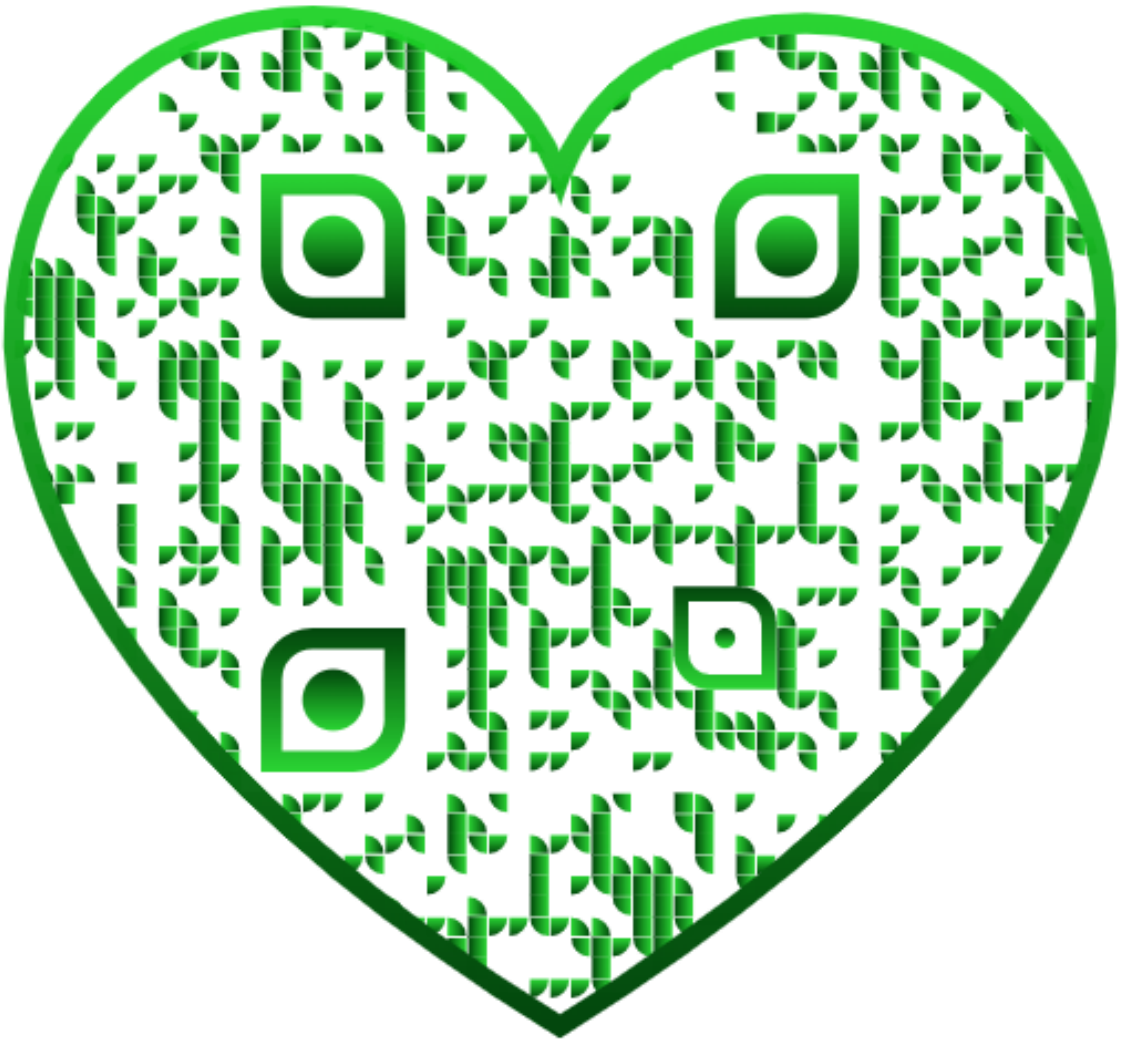

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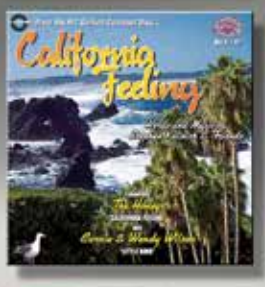
From P.F. Sloan writer of "Eve of Destruction"



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VOL. 7 NO. 1, JULY-AUGUST 2014, ISSUE 41

Jim Kaplan – Publisher

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designsimple.com

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818-308-4695

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827 Hollywood Way #233
Burbank, CA 91505

Published seven times per year.

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"I love it when it's just the four of us onstage with acoustic guitars, a piano and a pump organ."
— David Crosby

Cover Image
Crosby, Stills, Nash and Young, 1974.
Photo by Joel Bernstein

Record Collector News
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Distributed FREE at record stores and conventions in California, the Pacific Northwest, the Southwest and Vegas, Baby.

Subscriptions are available by first class mail. Seven issues, $35.00. (Canada/Mexico, $35, all other countries $50). *Record Collector News*. 827 Hollywood Way #233, Burbank, CA 91505. 818-209-5685.

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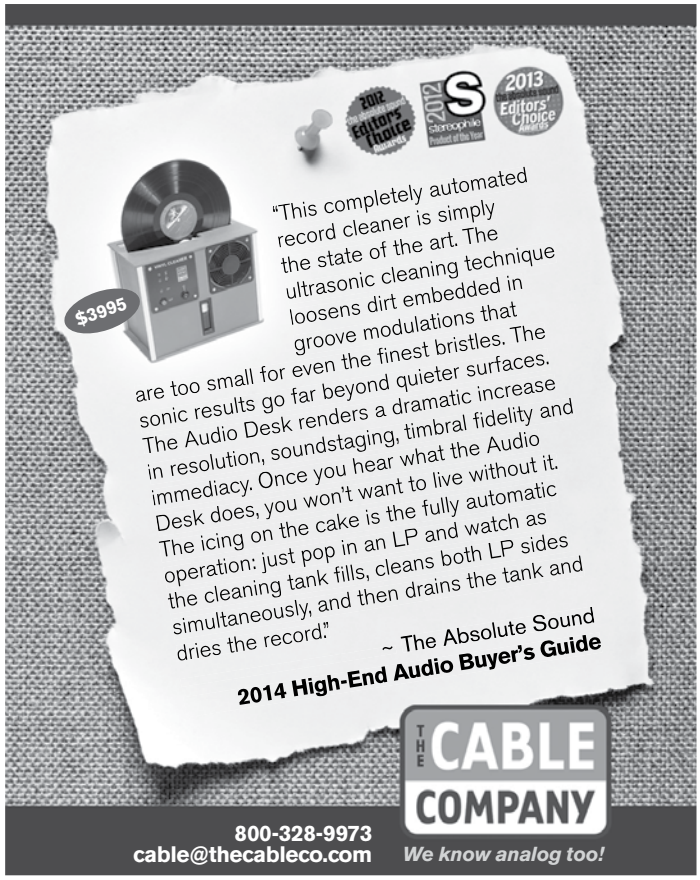
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BONUS TRACKS

News from *RCN* World Headquarters

THE LIVING IS EASY

IT'S SUMMERTIME HERE AT *RCN* World Headquarters. The ageing window unit air conditioners wheeze against the 95-degree sun beating down. The poor machines try. They do make a lot of noise. But ultimately, they only cool the few feet of air in front of them. Between the noise and heat our serious listening time is relegated to early morning hours and late night. Oh how we suffer in the heat. But the mornings and evenings are glorious and the listening is more amazing than ever.

THE L.A. MUSIC SCENE REMEMBERED

TURN UP THE RADIO! ROCK, POP, and Roll in Los Angeles 1956-1972 by our own **Harvey Kubernik** with a foreword by Tom Petty and an afterword by Roger Steffens combines oral and illustrated history with Harvey's depth of knowledge. *Turn Up the Radio!* Is a must read. Nothing captures the zeitgeist of the Los Angeles rock and pop music word between the years of 1956 and 1972 like this book. Featuring hundreds of rare and previously unpublished photographs and images of memorabilia, this collection highlights dozens of iconic bands including the Doors, Beach Boys, Frank Zappa and many others. This one of a kind keepsake is a must have!

RECORD ROOM RETURNS

OUR SECOND EVER RECORD ROOM, dubbed the Son of Record Room, is once again at **Audio Element** in Old Town Pasadena. It promises to be another evening of great music, pizza and friends. **Luke Manley** from VTL will be there bringing the magic of tubes to life and reps from several turntable co's will be there answering your questions and spinning some tunes. July 17th from 6-9pm. Contact Audio Element for reservation as space is limited. (626) 793-7229 (See page 16 for details.)

CLEAN THOSE GROOVES

GROOVY HI-FI SOLUTIONS, INC. just announced the renewal of the highly regarded Torumat TM-7XH Record Cleaning Fluid as the TM-8 Super Record Cleaning Fluid. Now some of you are going, "WOW, I've been saving my last bottle for

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years..." But for those of you saying to yourself "the Toru TM What?" Let me give you the 411. This is some serious magic juice that long time audiophiles who know about it go nuts over. You use it with your vacuum type record-cleaning machine. **Groovy Hi-Fi Solutions** derived their own TM-8 Super Record Cleaning Fluid from the original formulation developed by the late Toy Shigekawa. info@groovyhifo.com for more info.

ULTRASONIC RECORD CLEANING

WE HAD OCCASION TO ACQUIRE the use of one **Ultrasonic Record Cleaning Machine** here at RCN World Headquarters. Cleaning records ultrasonically is for real. We've cleaned over a hundred records in the past few weeks and all came out looking and sounding fantastic. But two of them sounded better dirty. I don't know why. Maybe the dirt was the only thing holding them together. The rest sounded from better to holy moly better. BUT, this is no scientific test because we also upgraded the cartridge recently and that sucker is just about sounding as sweet as anything that's ever been heard in a living room/listening room at any RCNWHQ (*Record Collector News* World Headquarters). Oh and I still use the **VPI** record cleaning machine because the more time spent fussing over my records the better.

VPI Industries H-16.5

ZACH GALARZA

If you missed seeing (and hearing) the latest audio equipment — like this YG Acoustics' Hailey — at T.H.E. Show last month, you can still check out all the new gear from dozens of manufacturers at the upcoming California Audio Show.

PARTY OF THE SUMMER

SEE YOU AT THE CALIFORNIA Audio Show August 15-17 in San Francisco at the Westin Hotel Millbrae (SFO). It promises to be the party of the summer!

Jim Kaplan

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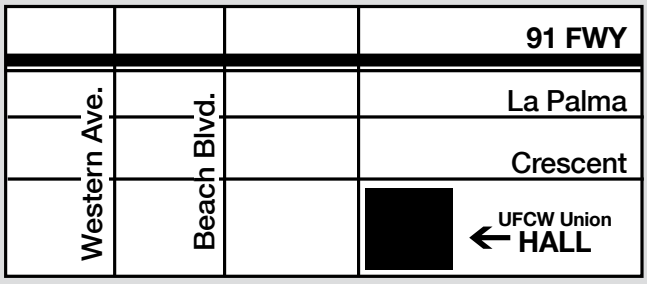

T.H.E. Show Newport 2014

BY ZACH GALARZA

FOUR YEARS AGO, A GENTLEMEN BY THE name of Richard Beers started The Home Entertainment show in sunny Southern California. It has evolved into the best-attended high-end audio show in North America (6,700 attendees est. & 400 exhibitors). In addition to the audio exhibits, T.H.E. Show offers seminars hosted by iconic industry leaders on various audio related topics. Simultaneously, there is a car, cigar and wine show, providing residents of Southern California with the opportunity to experience a wide range of products. T.H.E. Show has risen to be a must attend event for many audiophiles and music lovers alike. Its success can be attributed to bringing the experience of a private industry show such as the Consumer Electronic Show (Las Vegas) to the public. The atmosphere that has now become synonymous with T.H.E Show is one of relaxation, music enjoyment, community, wonderful weather, and manufacturers meeting directly with the end consumer.

T.H.E. Show uses two venues, the Hilton and Atrium Hotels, located across from John Wayne Airport in Irvine California. Exhibiting manufacturers dealers and distributers often choose to debut key products for attendees to experience firsthand. T.H.E. Show is primarily a high-end audio event, although some manufacturers also showcase home theater setups. This year, MBL showcased a full surround sound system complete with a theater sized projector. T.H.E. Show is run by a fantastic crew of enthusiastic people, lead by CEO and Founder, Richard Beers.

Each year since its inauguration, T.H.E. Show has seen improvement in all areas of attendance including local dealers. This year, impressive dealer rooms were plentiful. A notable mention was Audio Element from Pasadena, CA, headed by Brian Berdan (who has a fantastic store in Old Town Pasadena). Other dealer rooms worth noting were Sunny's Components, Inc. (Covina, CA), Brooks Berdan Ltd. (Monrovia), Scott Walker audio (Anaheim), and Audio Summa (San Pedro). Record companies and music distributers also attend the show. The Hilton ballroom is home to booths from various manufacturers of physical media. Examples include Reference Recordings, AIX Records, MA Recordings and Elusive Disc. At the Atrium hotel, the Hibiscus Poolside room is home to Record Collector booths. Another great characteristic of T.H.E. Show, records and CDs (including many hi-res recordings) are available for purchase.

This year's show saw new companies showcasing their products. For example, Polymer Audio Research showed their new MKS loudspeaker ($60k), featuring a pure diamond tweeter and midrange drivers, along with aluminum cabinet construction. The rest of the system was comprised of FM Acoustics 115 mono-block amplifiers, 245 Pre-amplifier, a Thrax Maximinus DAC, Jason Audio transport and a Krolo Design rack. This room, had one of the more severe acoustical challenges in that two of the four walls that made up their space were false. Through careful integration of absorbers, diffusers, curtains and carpets they were able to pull-off a presentation that well exceeded expectations given the room's limitations. The MKS loudspeakers had a fantastic rendering of instruments on the soundstage, as well as great transient attack. This was impressive, considering the acoustic hurdle Daniel Khesin (Polymer Audio Designer) had overcome.

Every year at T.H.E. Show, many prominent manufacturers display their most iconic, esoteric products. This year's examples include, MBL (Germany), Perfect8 (Sweden), Magico (USA), Raidho (Denmark), and Focal (France). I will go into detail on some of them later. Some of these pieces of art, are absolutely astounding to see and hear in person. That's not to say that affordable products aren't showcased from various manufacturers as well. That's a key component of this show – that a whole range of products shown. Not just the esoteric, but the modest, yet compelling as well.

Rooms that stood out to me in terms of sonic presentation and aesthetic appeal, were somewhat short in number, compared to last year's show. Nevertheless, some rooms did standout. Focal, showcasing their flagship loudspeaker, the Grande Utopia EM ($195k) along with a whole slew of Boulder components (Inc. 2050 mono-amplifiers $59k, 2010 Pre-amp $36k, and 1021 CD-Player $24k) really did have the "wow" factor that this system demands and expects. During my visit, Rich Maez (Director of Sales & Marketing for Boulder Amplifiers, Inc.) was playing musical passages at concert volume levels. The system had a great sense of scale and dynamic swing, rendered with delicacy and poise. If I was to point out what the system lacked, I would say that soundstage depth was a bit compressed. This however would be leaning towards acoustical issues of the room, rather than a system flaw.

Another room that stood-out was the Raidho and Hegel room in the Hilton. Hegel (Norway) and Raidho acoustics (Denmark) partnered up for the show to exhibit an excellent system for the public to experience. The system comprised of Raidho X1 loudspeakers ($6400) and Hegel H300 integrated amp ($5500). The source was a MacBook Air streaming music to the system via a software (only available in Europe to date) called WIMP. The system had a fantastic sense of space and scale. High-frequencies were silky smooth with great detail, due to Raidho's fantastic ribbon tweeter. The soundstage was also well represented with strong three dimensional presentation. The downside was, due to room acoustics (& the natural frequency limitations of the woofer), low frequency reproduction was less than satisfactory, exhibiting some uncontrolled booming.

An absolute statement system was presented by Perfect8, a bespoke loudspeaker manufacturer from Sweden. They were showcasing "The Force" loudspeaker, comprised of two glass towers with a custom ribbon tweeter and eight midrange drivers in each, along with four separate glass woofer cabinets ($350k). In addition to Perfect8's flagship design, the rest of the system was comprised of Bridge Audio Laboratories (or "BAlabo") BP-1 MK-II power amplifier ($77,500), BC-1 MK-II Pre-amplifier ($59,500) and a Bergmann (Denmark) Sleipner turntable ($59,592). While expensive, the system was able to

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portray what is possible, when cost (and space) are no object. The first signature of greatness was the absolute effortlessness of the sound. Seamless coherency between drive units housed in a 3-layer thick glass cabinet that's bonded with a proprietary laminate to achieve zero resonance. The Force, and associated components were able to reproduce extreme sound-staging and tremendous low frequency reproduction thanks to two separate subwoofer cabinets, housing two custom 12" woofers. In control of the system was beaming CEO of Perfect8, Jons Rantila.

Last, but not least, the EgglestonWorks (USA) room. This loudspeaker manufacturer, from Memphis Tennessee, was showcasing their Emma loudspeaker ($4k). The Emma which is a small tower with a 1" dome tweeter along with two 6" carbon mid/bass cones. A Rogue integrated amplifier, along with a Hegel HD11 DAC, drove the Emma's to a standout performance. Despite the confines of the room, the system was able to portray music with ease and refinement. Low-frequencies were reproduced with good articulation. The speakers also cast a wide and well defined soundstage placing vocals with good precision & focus on the soundstage.

T.H.E. Show proved to be another success this year. Yes, there were fewer great rooms than in previous years, but in the end, the entire experience is what matters. We are all music lovers, the system is merely the vessel to get us closer to the music we love. After three days of walking the halls, sitting in sweet spots, sifting through records, chatting with fellow music lovers, audiophiles, and industry affiliates. I have to conclude that, this year's show was worth every moment and I am looking forward to T.H.E Show 2015! RCN

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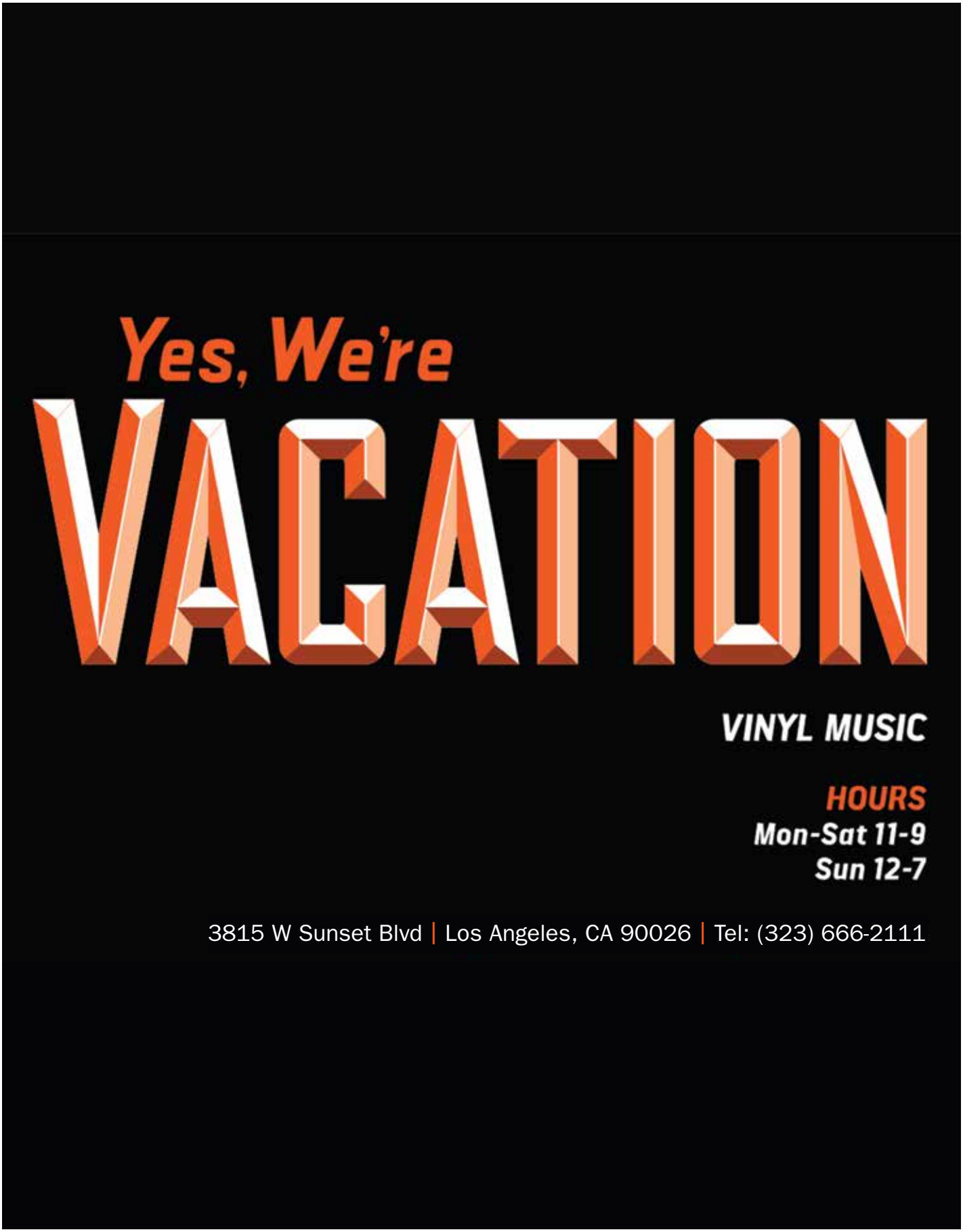
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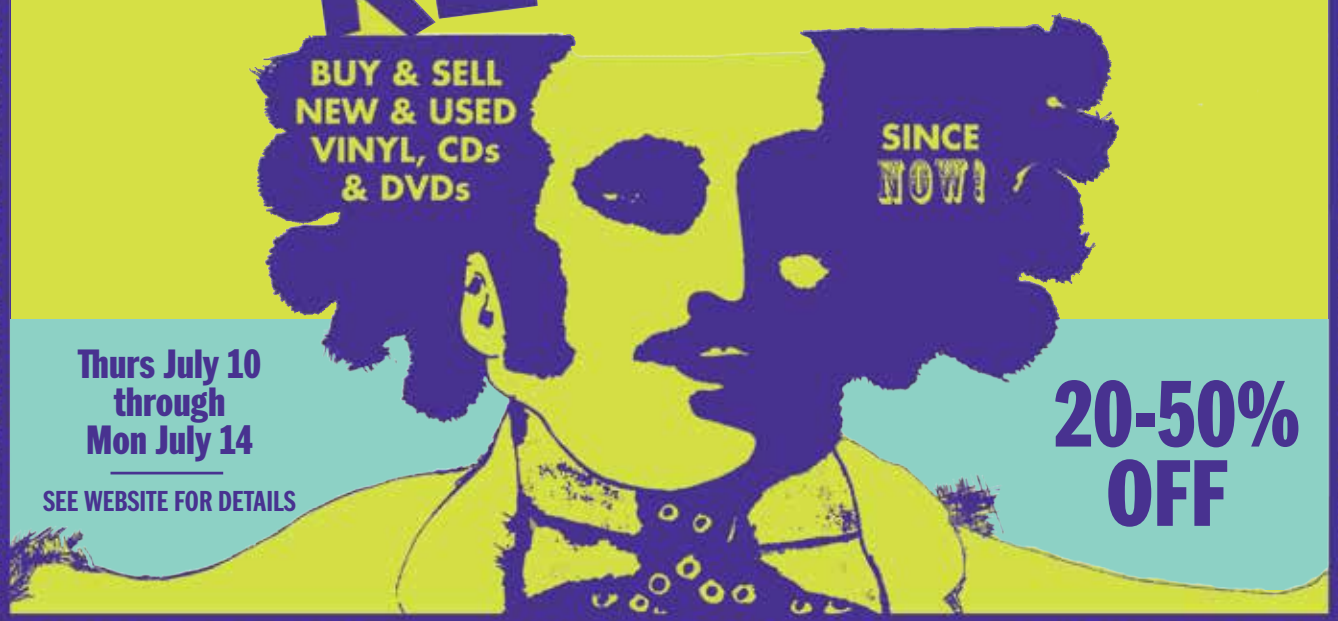

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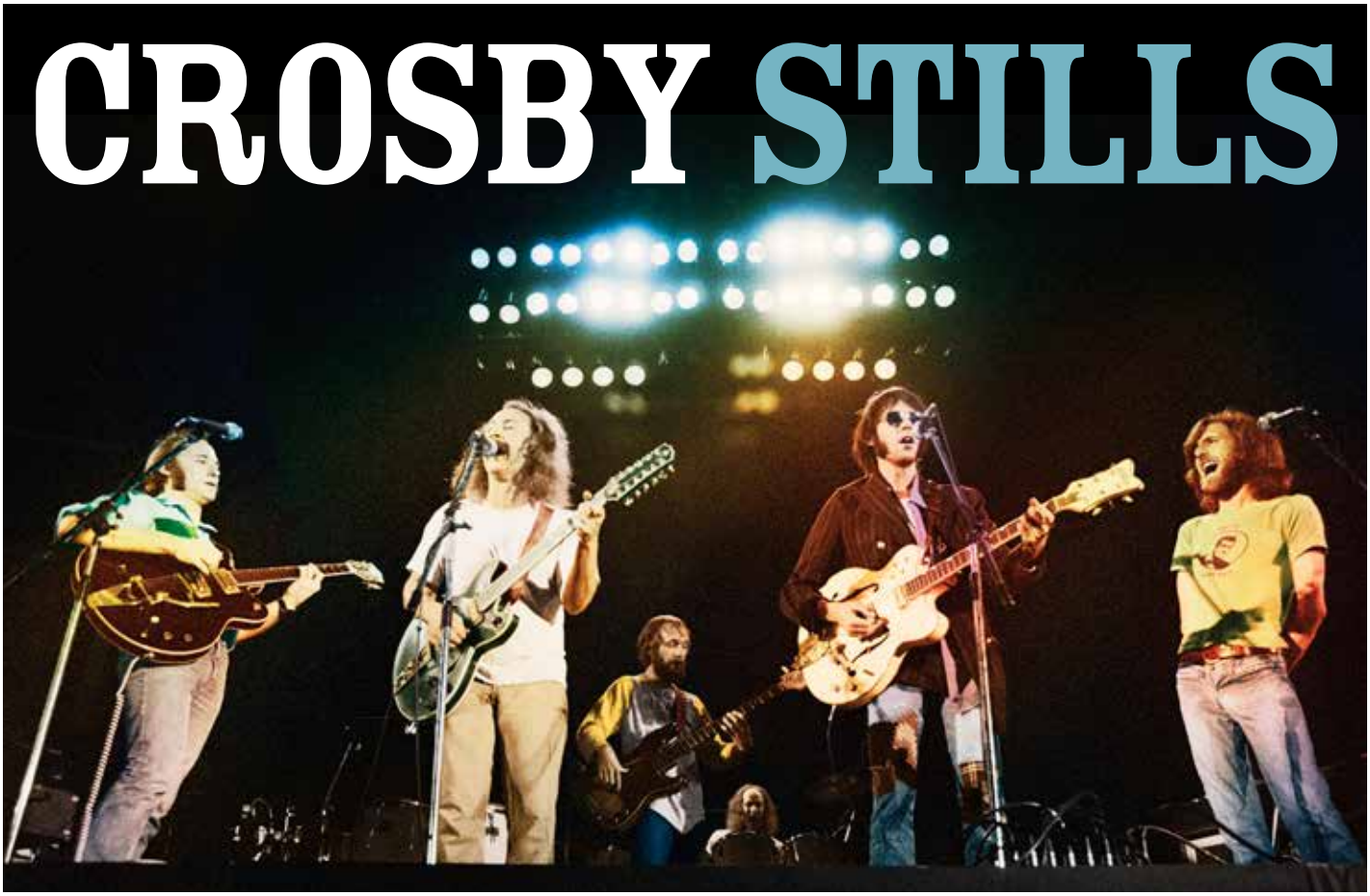

JOEL BERSTEIN

David Crosby, Stephen Stills, Graham Nash, and Neil Young release the new box set: *CSNY 1974*. PLUS an interview with musician-producer, Graham Nash

BY HARVEY KUBERNIK

THIS JULY, DAVID CROSBY, STEPHEN STILLS, GRAHAM Nash and Neil Young will release their *CSNY 1974*, boxed set recorded during their historic 1974 tour.

The 40 previously unreleased tracks recorded 40 years ago will be packaged in several formats and configurations for release July 8 in the United States.

The material was compiled from multi-track master tapes recorded during eight U.S. concerts and one in London at Wembley Stadium.

The Graham Nash and Joel Bernstein-produced box set includes 40 tracks, a 188-page booklet of never before seen tour photos, and a bonus DVD of previously unreleased concert footage; the box is available as a 3CD/DVD set or Pure Audio Blu-Ray (192kHz/24-bit)/DVD set.

The CSNY 1974 collection captures the band's harmonic alchemy during its outdoor stadium tour, a trek that spanned more than two months, and included 31 concerts, in 24 cities, with combined audiences of over a million people.

The box set houses some of CSNY's best-known music; songs like "Suite: Judy Blue Eyes," "Helpless," "Wooden Ships," and "Teach Your Children."

During the 1974 tour, CSNY also introduced new songs that emerged later on various albums, like Crosby's "Time After Time," Nash's "Fieldworker," and Stills' "First Things First." Several songs by Young are previously unreleased, including "Traces," "Love/Art Blues," "Goodbye Dick," and "Hawaiian Sunrise."

CSNY 1974 will be available from CSNY and Rhino in several different configurations, including CSNY 1974 (a Starbucks Exclusive for U.S. and Canada)-12 acoustic/semi-acoustic tracks on a single CD, plus full album digital download.

Also scheduled is a *CSNY 1974* (Deluxe Limited Edition Boxed Set)-individually numbered edition of 1,000 copies, available exclusively through CSNY. Contained in custom wood box featuring: All 40 tracks on six 180-gram 12" vinyl records, placed in hardbound LP folio case.

GRAHAM NASH WAS BORN IN THE SEACOAST TOWN OF BLACKPOOL England, and raised near Manchester.

The singer, songwriter/guitarist was a founding member of the Hollies, (named for Buddy Holly). The band's mid-to-late 1960s chart parade success rivaled that of the Beatles and the Rolling Stones with

NASH & YOUNG

hits including "Bus Stop," "On a Carousel," "Carrie Anne," "Pay You Back With Interest" and "Stop! Stop! Stop!"

2011 marked the DVD documentary release, *The Hollies: Look Through Any Window 1963-1975*, which featured live performances, vintage television appearances, and new interviews with the group.

On April 27, 1968, after a Hollies' press party event was held at Imperial Records in Hollywood, *GO!* magazine weekly music columnist Rodney Bingenheimer invited Nash to attend a nearby Mamas and Papas recording session of "Dancing Bear" at Western Recorders on Sunset Boulevard. Graham then met and talked at length with group member Cass Elliot.

"You know the truth is there's a part of me that really believes none of this would have happened without Rodney. Incredible music has been made from that moment," Graham volunteered in a June 2014 phone call from Hawaii.

During the afternoon of April 28, '68, matchmaker Cass picked up Graham at the Knickerbocker Hotel and introduced him to David Crosby at her house in Laurel Canyon. Crosby subsequently connected Nash to Stephen Stills, and Crosby, Stills and Nash was formed.

"You gotta understand," Graham earlier told me in a 2009 interview, "David, Stephen and I came from harmony bands. I mean, we were harmony freaks. As I've said before, CS&N never had any claim on any of the notes that we sang. It's just when that sound happened it was instantly recognized by me, David and Stephen as something stunning."

Graham Nash is a two-time Rock and Roll Hall of Fame inductee—with CSN and with the Hollies. He was also inducted into the Songwriter's Hall of Fame twice, as a solo artist and with CSN.

In 2009, Nash's own recording life was issued in the three-CD retrospective box set *Reflections*.

Graham Nash was appointed an Officer of the Order of the British Empire (OBE) by Queen Elizabeth during 2010 for his contributions as a musician and philanthropist. An activist for social and environmental justice, Nash is an internationally renowned photographer and digital imaging pioneer.

In September 2013, Nash published his autobiography *Wild Tales: A Rock & Roll Life* by Crown/Archetype.

To demonstrate what kind of mensch Graham is, in his book acknowledgements, Nash listed Rodney Bingenheimer, "who helped the story to unfold," immediately after the Everly Brothers and the Hollies, and above the names Cass Elliot, David Crosby and Stephen Stills.

Graham embarks on a summer tour in July with Crosby, Stills and Nash. He lives in Hawaii with his wife Susan.

GRAHAM NASH INTERVIEW

Q: We always knew the Hollies were a great group.

A: I was more happy with the Hollies getting into the Rock and Roll Hall of Fame than I was with CS&N getting into the Hall of Fame. 'Cause, with all due respect, I kind of expected me and David and Stephen to be in there, you know. I never expected, especially after waiting so long, that the Hollies would be in there. So I was happier for the Hollies' induction then I was for CS&N. Of which I was also proud of, of course.

"When I joined David and Steven I didn't talk about my time with the Hollies. It's almost like you don't talk to your new lover about your past lover. You just don't do it if you're smart. My relationship with the Hollies was pretty sour after I left, obviously. They felt that I deserted them. I personally felt very bad about leaving my friend Allan Clarke behind.

"For the first ten or fifteen years I had been with David and Stephen I didn't listen to any Hollies music. And then I got sent a DVD of sixty Hollies tracks from BBC radio broadcasts we had done. And I began to realize that we were a great fuckin' band. We were really energetic. We were musical. We were accurate. We had written some really good pop songs for want of a better word. And I began to realize that we were in deed a great band.

Q: In 1966 you wrote "Marrakesh Express" for the Hollies. And another of your compositions, "King Midas in Reverse," was penned initially for the Hollies. Later you played an acoustic rendition of it on the 1970 Crosby, Stills, Nash & Young tour.

A: I knew "King Midas" was a good choice. It works. It's now heard from a 1970 Fillmore East show in the 1992 re-release of CSN&Y's *4 Way Street*.

"You know, the truth is, a song has got to live if I am sittin' you down in the kitchen and playing it to you on one acoustic guitar. It has to live.

Q: As your book documents and as we look at the legacy and mythology of CSN&Y, I know as a child your family were bombed in World War II. So I guess that prepared you for a life in rock 'n' roll, let alone dealing with the personalities that make up CSN&Y. Band tensions, hassles, and Neil Young's isolationist stance. What is the secret of surviving within your band? On stage and on recordings it's harmonious. But you've taken some real silly crap dealing with these self-centered musicians and careerists.

A: That's right. And so what. You know, it's whatever it is. I let people be who the fuck they want to be. And Neil sometimes is a difficult man to deal with. And sometimes he's a very easy man to deal with. But I respect him completely.

"It doesn't matter what we're going through. We all realize that the most important part of our relationship is the music. And it is the music that drowns out all the other shit.

"I mean, I remember when I hated Stephen Stills. He was in my house in San Francisco and we were arguing about an overdub I was doing. He took a razor blade to a master two-track demo tape of my song "Wind on the Water" done with Joel Bernstein on guitar and **continued**

continued

destroyed it. But then three weeks later he sits me down and plays me a beautiful fuckin' song that melts my heart. And all off a sudden all of that shit I was feeling disappears.

"I started and finished my book with 'It all comes down to the music.' 'Cause it does. And we know it.

Q: In 1973 you, David and Stephen joined Neil Young for some dates on his Times Fades Away *solo tour. Did those appearances convince you that a summer 1974 stadium tour could work aesthetically in stadium venues? Did you have any trepidation about playing nearly three dozen stadium shows? In terms of presenting an acoustic set and your vocal harmonies in outdoor settings?*

A: Not really. 'Cause we had done that at Woodstock. You know, we had played "Guinevere" with one guitar and two voices to how many hundreds of thousands of people. We had already done that. We had no concerns. You bring 'em on and we'll entertain them.

"We knew we had the magic. We've always known. We've always know our music speaks to people's hearts. We've always know it's been as real as possible. We've always know that we've taken incredible chances. We've always known that we do things that are not normal for a band.

"I mean, a great example is my song 'Teach Your Children' going up in the top twenty and Ahmet Ertegun (Atlantic Records) telling me I was 'going to have a number one hit.' Then there's the killing of four students (shot by National Guardsman) at Kent State (in Ohio). And we do Neil's song 'Ohio.' And we think America killing its children is more important than us having another hit record. And so I told Ahmet to pull 'Teach Your Children,' and put 'Ohio' out. We decided on 'Find the Cost of Freedom' as the B-Side.

"We've always known that we've been completely in control. Once you sell millions of pieces of fuckin' plastic you have control. I say in my book that in the early days of recording with the Hollies we weren't allowed to even touch the board. If I wanted more bass I'd have to ask Ron Richards (producer) who then would have to ask Peter Bown (engineer) to bring up the bass. After we'd had hit records that all changed. Because they began to realize that these guys who were not wearing white lab coats really knew what they were doing.

"And we never lost the ability to do what we do. We always wanted to be winners and not victims. If you don't have the ability to call up a studio and say, 'I'm coming in next Thursday through next Thursday and this is the band,' and getting all the tape and engineers together, and if you lose that ability, that is a dreadful thing. And we have never lost that ability.

Q: I seem to recall when you were rehearsing for the 1974 tour at Neil Young's Broken Arrow ranch in Northern California you wanted to have "When You Dance I Can Really Love" from Neil's After The Gold Rush *album in the show.*

A: I wanted to open with that

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song! There's lots of Neil Young songs I want to do. I want to do "Expecting to Fly." Are you kidding! I brought it up in the CSN&Y 2006 tour. "Can we do 'Expecting To Fly.'" And he looked at me and said, "Ahhh. I don't think you can sing the high part." And I thought, "You fuck! You know damn well that if I'm asking you to do it I have my fuckin' part down."

Q: As you were preparing for that summer CSN&Y jaunt you made very firm choices about the repertoire that would be played at the concerts. Not a re-staging of your successful 1970 gigs.

A: Absolutely. Because we had heard what we'd been writing and what Neil had been writing. And God bless his cotton socks. Neil Young hit a streak of writing that was just un-fuckin' believable: "Don't Be Denied," "On the Beach," "Hawaiian Sunrise," "Pushing It Over The End."

"We knew. And that's why Neil has more songs on CSN&Y 1974 than me, David and Stephen. Because what would you take off? Would you take off 'Pushing It Over The End?' Fuck no! Would you take off 'Don't Be Denied?' No! We are still a band that understands its power within the recording business, you know. And we understand our connection to our audience. All we want to do is communicate. That's all we want to do.

Q: That 1974 CSN&Y tour was not a continuation of the 1970 tour after Neil Young joined CS&N in 1969.

A: It was a different band when Neil joined. Crosby, Stills, Nash and Young is a completely different band than CS&N. And not a lot of people understand that. They think it's just an added voice. But it's not. It's an added attitude. Neil brings a sharper edge. I was gonna say a darker feeling but I don't mean that in a negative way. He brings this edge to us that we don't have. And, of course, you have to take into account his ability to play lead guitar against and with Stephen. Which is very very evident in this box set CSNY 1974.

Q: Talk to me about the musicians that worked with CSN&Y on the 1974 tour: Drummer Russ Kunkel, bassist Tim Drummond, and the late percussionist Joe Lala.

A: When we wanted to put that band together we wanted to play with the best musicians that understood our music and would play our music with us rather than just this one track that they are used too. Russell Kunkel, without question, is one of the finest drummers in the world. As Tim Drummond is one of the greatest bass players in the world. And one of the things that make me sad is that Joe Lala passed away about three months ago. Before he heard a note of this. It makes me very sad for Joe because he would have been thrilled with what we did.

"We wanted the best band. And we got it. And God bless Russell Kunkel, man. He's keeping that groove through the whole 40 songs that he plays on. He plays on his heart. And so does Tim. You've gotta be a hell of a fuckin' musician to be the only white man in James Brown's

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(Left-right) Graham Nash, Stephen Stills, David Crosby and Neil Young, 1974.

continued

band. You got too. What Timmy does is that he understands two things: Melody and heartbeat. That's what he knows. And he plays it brilliantly. I think Tim Drummond's bass playing on this box set is phenomenal. Tim and Russell's kick drum are the heartbeat of this entire thing.

Q: What was it like reviewing and assembling CSN&Y 1974 *forty years after the recordings were caught on tape? I've always felt and read some of the tour dates were not so great. At Wembley you admitted singing out of tune. Upon recent hearing of the source tapes were they collectively even better sounding then you thought?*

A: Yea. Because all the personal animosities are forgotten in the face of the music. And when I saw the bootleg DVD of our ('74) Wembley show it was horrifying to us. It was the last show of the tour. We had done it. We were excited about playing in London. We had snorted too much cocaine. We were playing too fast. We were singing a little out of tune. It was an awful show. And I did not want our CSN&Y fans and future fans to think that that is who we were.

"And I knew that occasionally we had made great music. And, I knew when I was facing this load of tape that by diligently exploring and moving grains of sand away from this thing I can uncover a beautiful jewel. And I think I managed to do that.

Q: Tell me about the methods of productions putting this it together and working with Joel Bernstein and Stanley Johnson. You must have bounced a lot of things off them.

A: That's true, but don't forget I had the last say. And we went from this position: We set an incredibly high bar for the music. We listened to every single thing and only the performances that knocked us on our ass made the list in which we compiled the final 40 songs.

"That's one of the reasons there's no 'Carry On' on there. It's one of our best known songs. It's one of Stephen Stills' best songs. It's not on the album. The reason is we didn't find a performance.

"Now you gotta understand something, I worked for over 120 hours on 'Carry On.' I tried to find sections of it that made sense and sections where we weren't too speedy. I couldn't create a performance that knocked me on my ass. And I told Stephen. And he said, 'Really? I trust you. I know that you want the best from us. If it's not there it's not there.' So every single song of those 40 songs are performances that personally knocked me on my ass.

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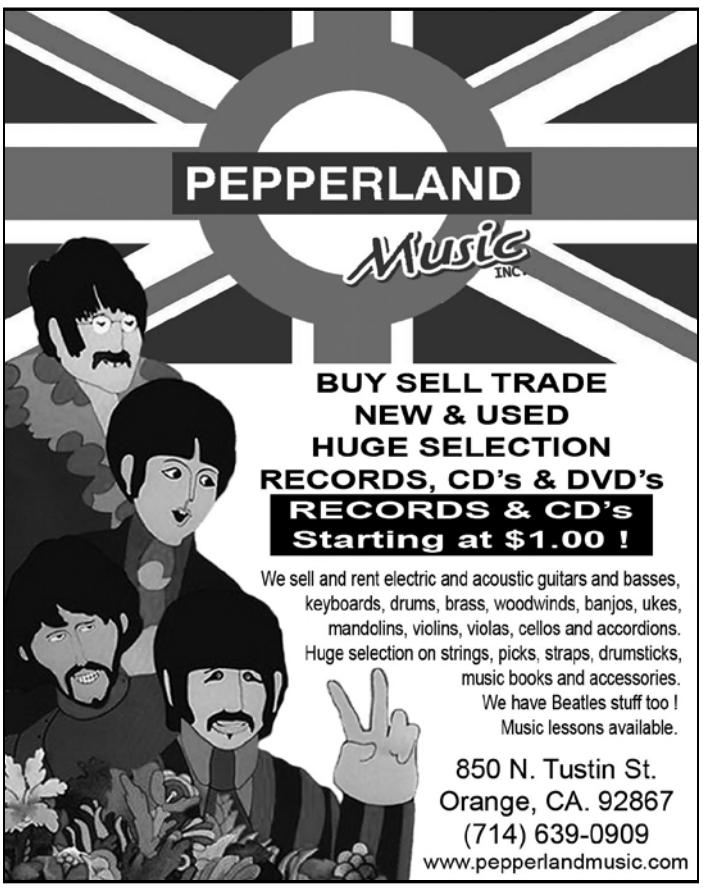

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Q: What is it like to re-visit songs on recordings four decades after they were first cut? Were your topical songs from 1969-1971 still relevant in 1974? What have these songs become to you right now?

A: It's the same thing, kid. If I can sing you a song with my guitar and piano and knock you on your ass it's a great song. And it doesn't matter how many people you are playing it for. The essence of the song and what the song says still lives. To this day.

Q: On the '74 tour you would play several political-themed songs: "Chicago-We Can Change the World," "Ohio," "Military Madness," and "Long Time Gone," along with many new tunes. Do the older songs somehow resonate even deeper because more history is attached to them?

A: That's because the history has never changed. You could take the word Vietnam War and replace it with Afghanistan and IRAQ. You can take a song like "Great Concern," that I wrote about Washington during the Watergate hearings. It's the same thing going on now. We have refused to learn. Holy shit, with the Afghanistan war. If fuckin' Genghis Kahn and the British and the Russians can't fuckin' defeat this country, who the fuck can say that America can do it?

The Hollies in New York City in September 1966.

Q: I always felt some of your songs like "Military Madness" were supposed to help us end wars or at the very least educate people about the war game. You personally know what it's like to be bombed by the Germans during World War II and see your neighborhood reduced to rubble. War is still happening globally.

A: I know. It's very depressing.

Q: You are overseeing tapes first done on analog tape and now have a digital world for them. What was the first thing that entered your mind around your final playback?

A: Well, I fell back in love with who David and Stephen and Neil were. And myself. It was incredibly emotional. I had to stand outside of the four of us. I know I'm one of them. Right? I had to not be one of them and look at those four people and make sure I represented them in the best possible way. I didn't care that I have less songs on the album than anybody. I have less musical time on this box set than anybody. And that wasn't because I'm humble.

"It was because musically, Neil Young, for instance, had hit a writing streak that was

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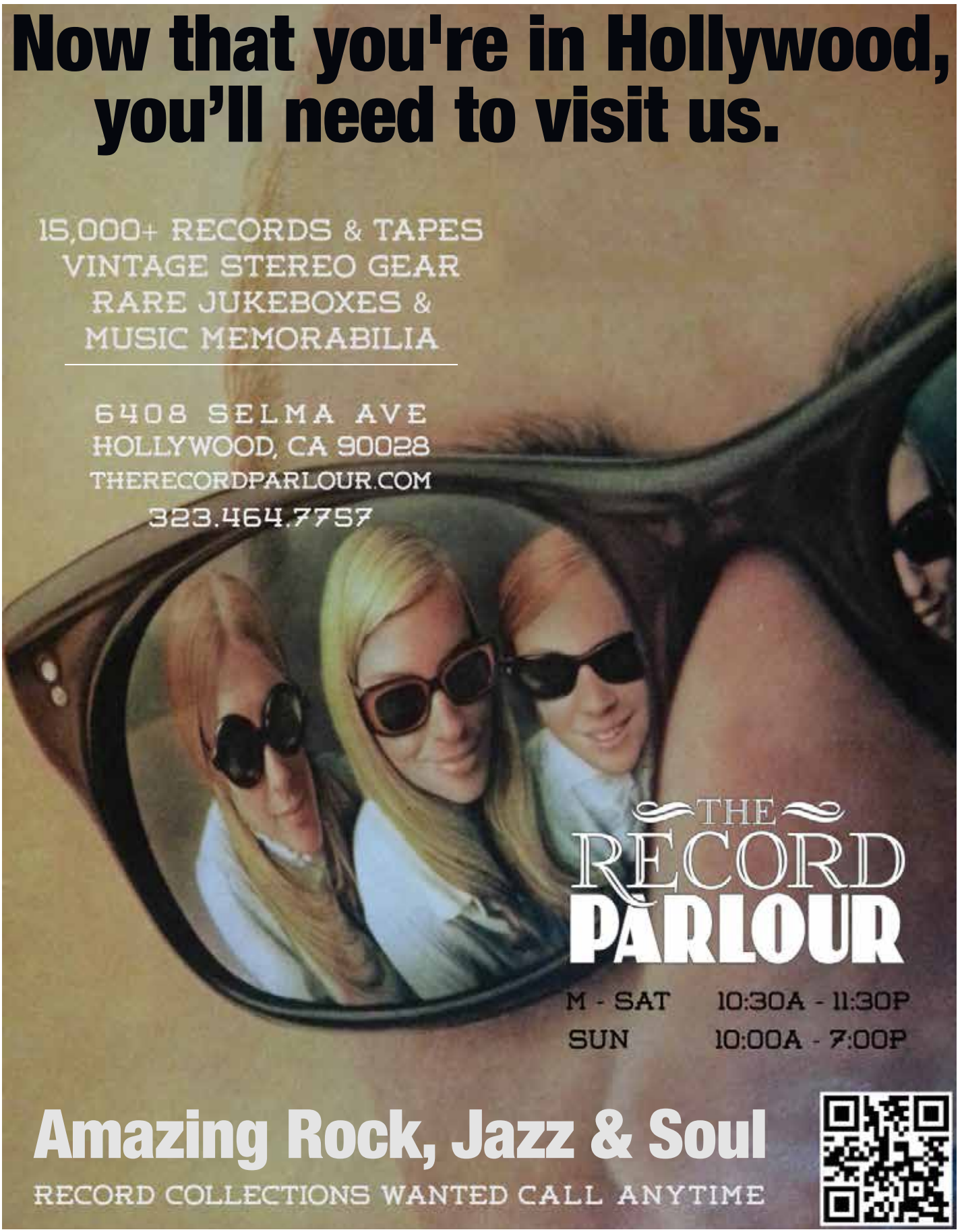

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brilliant. 'Don't Be Denied.' Even 'Goodbye Dick.' That fuckin' one and a half minute unknown Neil Young song was only performed once. But we got it.

Q: What was another aspect that stuck out to you and your ears assembling and producing the tapes for commercial release?

A: I think one of the things that was apparent to me during this whole process of putting these 40 songs together was listening to Neil Young play on other peoples' songs. He was an unbelievable generous musician on other people's songs. And that's unusual for an artist. Normally they want to deal with their stuff or make their stuff the best etc. and fuck you and your other songs.

"On every song that Neil Young plays on, that's not written by Neil, he's playing his best. And that was very obvious to me when we were putting this album together. Just how much of a generous musician Neil Young is.

Q: One other reality about Neil Young and one of the photos in the liner note booklet illustrates it all. He can sit in a chair with a guitar in front of 40,000 people and is so relaxed. For a moment reducing his solo performance to a living room type scene. Then another photo shows you and Crosby with Stills standing and on stage it seems you guys have to try a little harder to reach the audience in your presentation.

A: Yea. That's true. Neil has always been in his own very special bubble.

Q: On the CSN&Y 1974 project, Young offered guidance and technical advice about sound restoration and mixing.

A: Absolutely. And even to the point of I had already worked, and mixed and tuned beautifully mixed about 12 songs. And then Neil called one day. "What we doing it at?" I said, "24 bit 96 k." He goes, "No. No. No. We need to do it at 24 bit 192 k." (a much more deeper digital sampling rate). "OK." Here's one of my partners telling us that we need to do it a different way. How do I react to this? Do I say fuck off? I've already done 12 things I'm doin' it. Or do you respect him. And I chose to respect him.

"So we threw away those 12 songs. And we started again. It wasn't just the question of startin' again mixing. When you are doing lower resolution stuff most of the software just can't handle the high resolution stuff. And so we had to find different pieces of software. We had to find different machines. Don't forget: The file sizes are incredibly high at that hi res. But we respected Neil enough to do what he asked. And we did. Even though we had to throw away weeks and weeks of work.

"NEIL HAS ALWAYS BEEN IN HIS OWN VERY SPECIAL BUBBLE."

Q: And how about the artwork and design?

A: That picture that's the front cover is a perfect example. First of all, it's a black and white picture. It was hand colored. When I showed Neil my idea for the cover was he was completely against it. And I said, "Why?" He said, "We're aggrandizing ourselves. We're makin' ourselves too important. We're making ourselves bigger than we were." And I said to him, "Neil. Did we not do this? Did we not play 31 shows? Did we not play for many many many thousands of people every night?" He said "Yea." I said, "Don't you see graphically this is an incredible cover?" And he finally came 'round to my way of thinking. RCN

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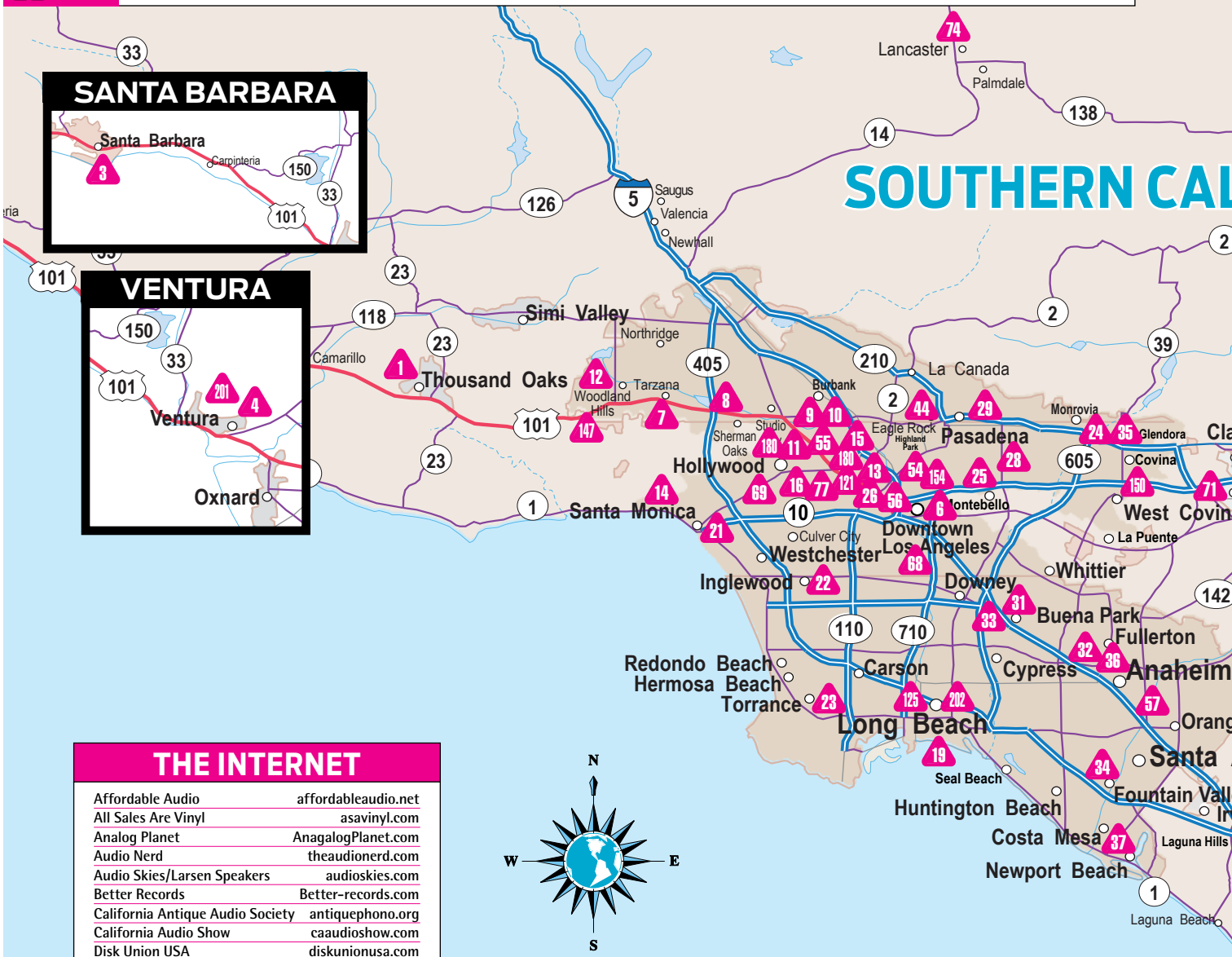

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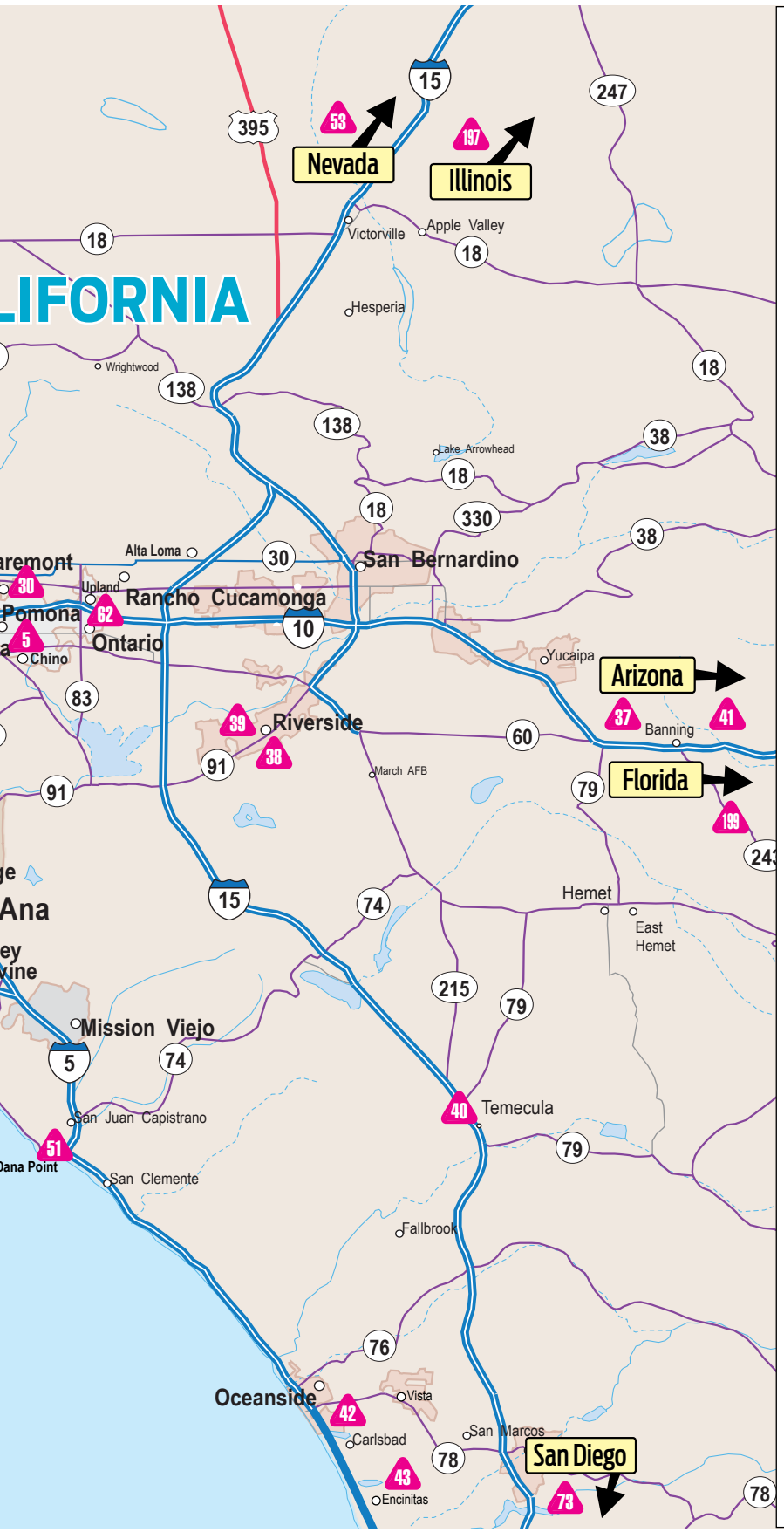

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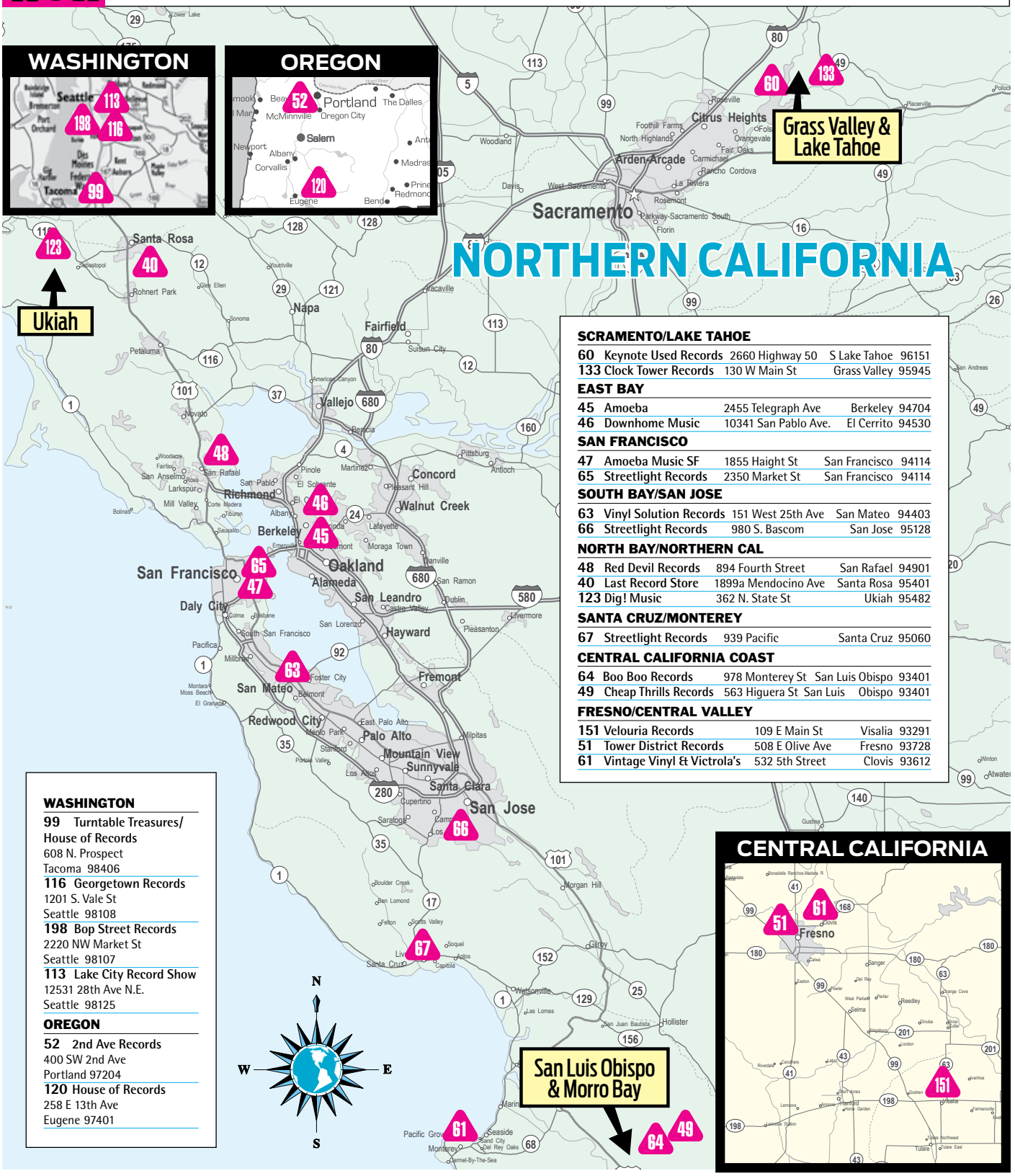

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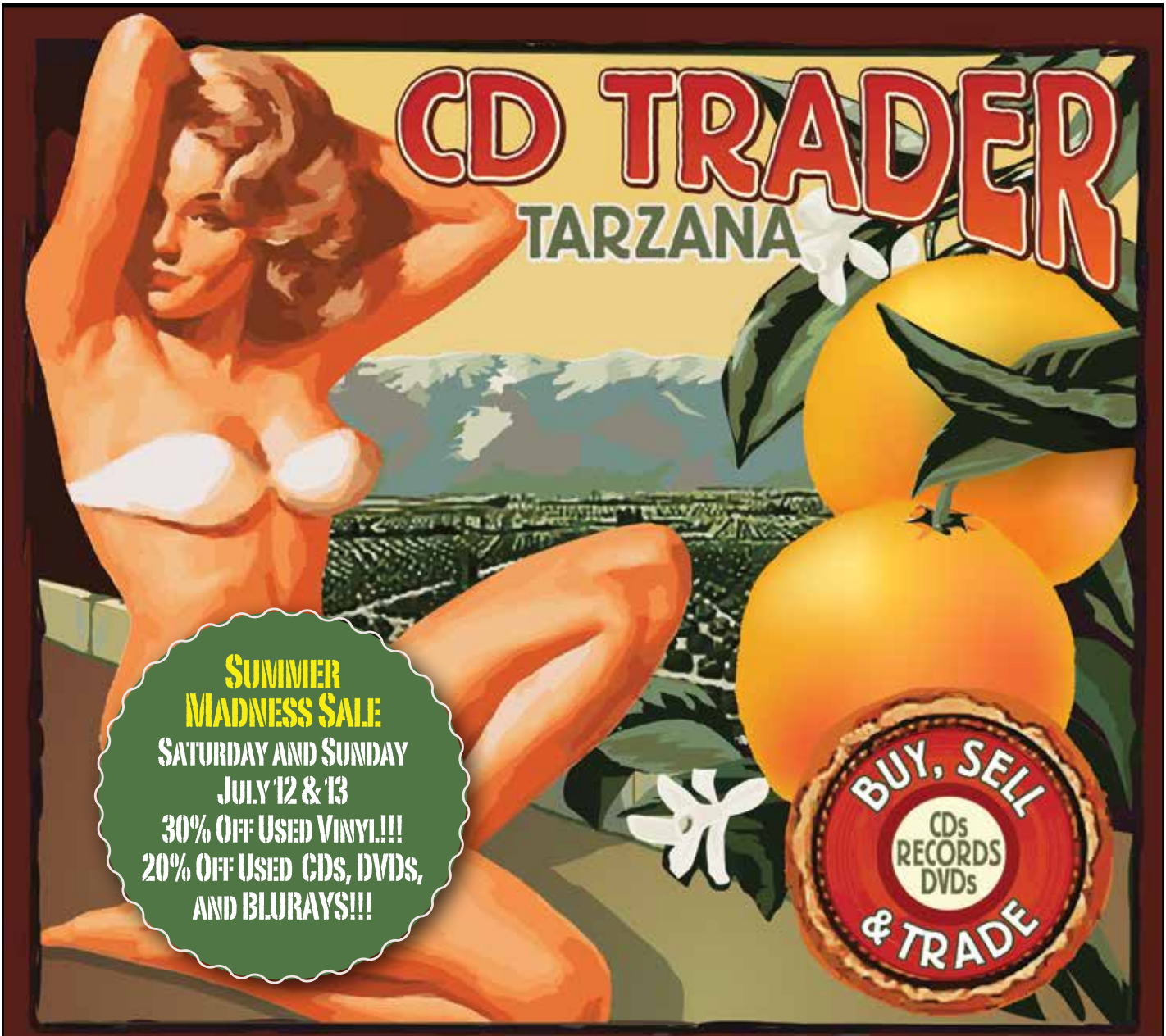

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The Time Machines

The Antique Phonograph Society celebrates the dawn of recording history at their annual show and sale in Buena Park

READERS OF THIS PUBLICATION are well aware that aficionados of recorded sound may seek out LPs, 45-rpm, and/or 78-rpm records — as well as the vintage machinery to play them — all of which may be 50–60 years old these days. A somewhat smaller fraternity pursues records and phonographs dating back a century or more. These antique "talking machines" usually wind up with a crank and the records play without the use of electricity. With no volume or tone controls on these ancient phonographs, the music has an eerie "presence" that collectors liken to a time machine. Pre-1924 discs were recorded acoustically, with only the power of the artists' lungs or their instrument to generate sound waves forceful enough to engrave themselves in wax. These early aural "fingerprints" have an immediacy and "personality" that largely disappeared once electric studio recordings became commonplace.

The earliest phonographs that were available to the public may be divided into two general categories: those playing disc (flat) records and those playing cylinder records. After a slow start, cylinder records made of various waxy formulas became available in small numbers in 1889, along with a very few expensive models of "talking machines" to play them. Similarly, the flat disc record first appeared in 1889, but these and the unsophisticated hand-propelled machines that played them were marketed as playthings.

By the mid-1890s, prices had dropped enough for middle-class families to begin buying cylinder phonographs and records, as well as the rapidly evolving disc-playing machines (called "Gramophones") and flat records. Cylinder and disc records coexisted as competing products until 1929, after which time the 78-rpm disc predominated until the appearance of LPs in 1948 and 45s in 1949. Even so, the venerable 78 persisted as a viable product for another decade.

Many collectors seek out particular music such as jazz, or certain artists such as Blind Lemon Jefferson. Others buy records solely for their artifact value. For instance, most cylinder records are 4" long and 2- ¼" in diameter. Variations from this configuration — and the specialized phonographs designed to play them — are avidly pursued, regardless of what may be recorded on them. Some collectors focus on the hundreds of types of phonographs, keeping only a token few records to demonstrate their machines.

Many record collectors have no interest in machinery; they purchase only those phonographs necessary to play the particular types of records in their collections. Other collectors want only cylinder type machines and records. Some collectors buy only "external horn" talking machines, similar to that seen in the famous RCA Victor trademark of Nipper listening to "His Master's Voice." Whether your interest is mechanical, historical, woodworking, or musical, collecting antique phonographs and records offers broad appeal.

The Antique Phonograph Society is a worldwide organization dedicated to promoting the enjoyment of antique phonographs and records through its quarterly journal, *The Antique Phonograph*, and its annual show and sale scheduled for August 9-10 in Buena Park, CA. This show will have thousands of early records available. RCN

For more information, go to: antiquephono.org.

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ALBUM REVIEW

THE NATIONAL

TROUBLE WILL FIND ME

THE NATIONAL'S SIXTH ALBUM, Trouble Will Find Me continues the Brooklyn based band's streak of melancholy mellow, indie rock. Reminiscent of the rhythms and monotone vocals of Joy Division and with the — suffer-in-silence like — lyrics of The Smiths. "Don't Swallow The Cap" and "Graceless" are dead ringers for Joy Division songs. Singer Mark Beringer and band have again managed to make us feel privileged to suffer with them, enveloped in sonic landscapes that employ their trademark fast drums, background synths and the occasional guitar riff. Yet most of the album's best tracks are the slow songs without the band's trademark pounding drums.

People often remark, "It's depressing to listen to sad lyrics!" I always felt it was the other way around. Knowing others have also suffered and lost, in love and in life, makes you feel less isolated and less crazy.

"Fireproof" is the album's absolute best song, where Mark, yet again, in his wry baritone voice, pleads to his love as well to himself: "You tell me you're waiting to find someone who isn't so hopeless. There's no one." A simple guitar continuously strings along with Mark's excellent lyrics. Subdued marching drums beat in the background of this, the most musical song of the album. You keep waiting for the song to erupt, but the lack of explosion at the track's sudden end is just right. It ends with: "You're fireproof. Wish I was that way."

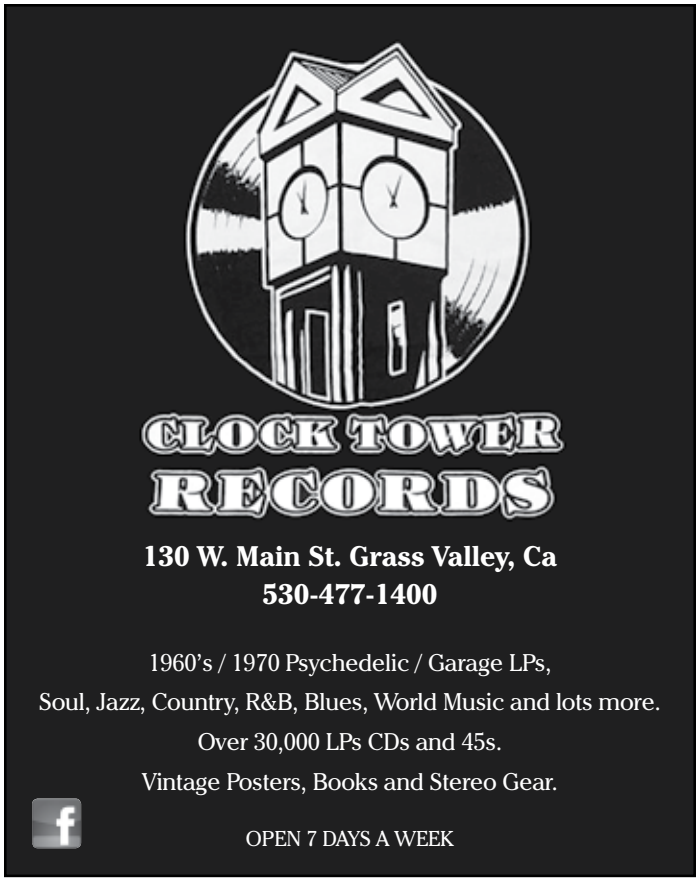
The album seems to ask: "Why am I continually involved with woman I know will hurt me?" But Matt and band continually fails to provide an answer. Unlike most tracks from High Violet, The National's previous great album, Trouble Will Find Me has several songs that build in intensity. A welcome change from their usual melody structure, where songs keep the same intensity from start to finish. "Heavenfaced," starts quietly but slowly builds. At the end of the song, Mark's voice reaches new highs, singing words of hope: "Because we'll all arrive in heaven alive. We'll all arrive."

"I Need My Girl" starts with a quiet jazzy guitar riff, that continues throughout as the song builds. The song is one of the album's best and it gets better with each listen. On the quiet but pleasing, "Pink Rabbits," Mark sings: "You said it would be painless. It wasn't that at all." Once again reminding us that living and loving is a bittersweet affair. Don't miss the melodic ending of, "This Is The Last Time".

Listening to the album is like being invited into a secret cozy lair of fellow sufferers, who understand you and your problems. Once inside The National boys invite you over to their table. Their sad lyrics and melodic soundscapes are the warm and comfortable quilt you pull over your ears to ease away your pain as you enjoy the minimalist music. The record grows on you and you'll soon find yourself humming their tracks on your way through life.

Trouble Will Find Me, is quieter than their previous album High Violet, but if you enjoyed their previous albums you'll also enjoy this more intimate offering. RCN

— MICHAEL VAMOS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ALBUM REVIEW

VARIOUS ARTISTS

WHEEDLE'S GROOVE: SEATTLE FUNK, MODERN SOUL & BOOGIE VOLUME II 1972-1987

IN 2004, POWERHOUSE LOCAL label, Light in the Attic, released *Wheedle's Groove: Seattle's Finest in Funk & Soul*, a compilation that revived interest in the lively soul scene that had percolated in the city a quarter century before Seattle became Grunge Central. It was followed by a terrific documentary film of the same name, released in 2009. Now comes another collection of long-forgotten goodies from the vaults on *Wheedle's Groove: Seattle Funk, Modern Soul & Boogie Volume II 1972-1987.*

The compilation, culled by DJ Supreme La Rock (who provided the spark of inspiration for the first *Wheedle's Groove* set as well), spans a particularly fascinating time in American modern music history, when soul and funk were transitioning into disco and hip-hop. [Liner note writer Jonathan Zwickel makes a compelling case of how the much-maligned disco beat lies at the roots of all of today's modern pop music.] From the smooth, "Let's Backtrack," by Cold, Bold & Together, with singers vocally imitating the horns that were not yet in the lineup, to the synthesized drums laying down the dance groove in "Here I Go Again" by Septimus, the set's musical palette is substantially broadened from the first Wheedle's Groove collection.

Case in point: Teleclere's "Steal Your Love." The trio (headed up by Tony Benton, better known today as Tony B on KUBE) provided the backing for Seattle's first hip-hop group, the Emerald Street Boys, but the synth-heavy (indeed, robotic) "Steal Your Love" wouldn't be out of place on a early '80s new wave compilation (one can imagine Soft Cell championing the track). One of the delights of this kind of release is discovering gems that would certainly have otherwise been lost to history, like "Trouble in Mind" by Malik Din. The song has the kind of propulsive, whiplashing beat that makes it irresistible, topped by Din's funky falsetto (you'll find a reference to Curtis Mayfield's vocal style virtually every time someone writes about this track), with the mystery about Din's identity adding to the intrigue — it's speculated he may have been a murder victim. There's even a novelty number in "Kingdome," a jaunty tribute to the now-demolished sports arena, recorded by then-Mariners third baseman Lenny Randle in the hopes of kicking off a new dance craze. It might not have become "The Hustle," but it's still a fun track.

It's quite a multi-ethnic collection as well, featuring racially integrated groups and a nice slice of blue-eyed soul in "You Turn Me On" by Push — especially when contrasted with the blue-eyed soul of Don Brown's "Don't Lose Your Love," which is decidedly soul-pop/soul lite. One of Brown's former band mates is aptly quoted as saying, "How could you somehow use

continued

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continued

'Don Brown' and 'funk and soul' in the same sentence?" (though Brown's song does feature keyboard work by noted local composer Norman Durkee, who also produced the track).

There are no acts with a future star on this set. The first Wheedle's Groove collection featured one Kenny Gorelick — later Kenny G — in a lineup of Cold, Bold & Together. But there are some who surprisingly didn't go on to bigger things. Such as Bernadette Bascom, here featured on two tracks. As a member of Epicentre, her forthright lead vocal on 1978's "Get Off the Phone" caught the attention of none other than Stevie Wonder, who brought her to L.A. to record for his record label. When that fell through, she returned to the Northwest and recorded as a solo artist. "I Don't Wanna Lose Your Love," released in 1981, displays the increasing influence of disco, and exudes the kind of appeal that makes you think it must've been a chart hit somewhere. Bascom's currently an adjunct profession at Kirkland's Northwest University and keeps her vocal chops in shape performing on cruise ships.

Nearly all the tracks were recorded in local studios, another indication of how things were progressing. Technological advances in equipment meant one didn't have to go to L.A. to make first class recordings, and the slow but steady growth of the local music scene meant there were an increasing number of studios from which to choose. Groups were learning to make better use of the studio as well. Romel Westwood's "I'm Through With You" (a later era track, released in 1987) is an industrial/disco mash-up, the R&B quotient provided by Westwood's full-bodied vocal.

In a nice archival touch, original record labels and album covers are reproduced in the liner notes. All the album's tracks were all originally released on

out-of-print singles and albums, making it especially nice to see them. The inner sleeve shot of a '70s-era Seattle, the old SeaFirst building, the tallest building in the picture, tugs at nostalgic heartstrings. Vinyl fans will also be pleased to know that the album is also being released in a regular 2-LP version; a limited edition pre-release version on "Red Light Red" vinyl, and a post-release Light In The Attic shop exclusive edition — with one album a special Seattle Supersonics tribute picture disc (more nostalgia), the other on yellow and green vinyl.

A closer look at the liner notes also provides a hint of Seattle's musical future. "Let's Backtrack" was recorded at what was then called Triangle Studios in Ballard. The studio was later renamed Reciprocal Recording, and opened its doors to a crop of new bands recording for an upstart label called Sub Pop: Green River, Mudhoney, Soundgarden, Nirvana. But though stylistically different, the musicians in Seattle's soul scene did share a similar approach to their work with the grunge kids; both scenes strove to create music that was unique to the Pacific Northwest. "All the music that was popular on the radio was from California, LA, New York or Chicago," John Studamire, bassist for Priceless, is quoted as saying in the liner notes. "It never really spoke to us in the Northwest. That's why we started making our own music. It was for us." Now these great sounds are for everybody else too. RCN

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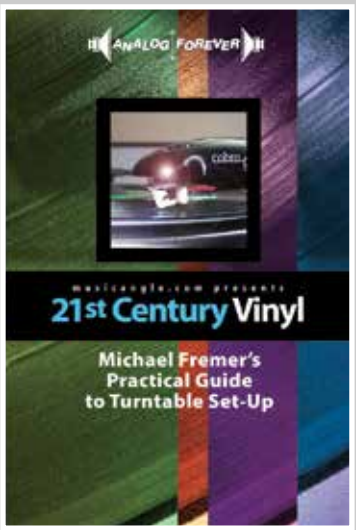

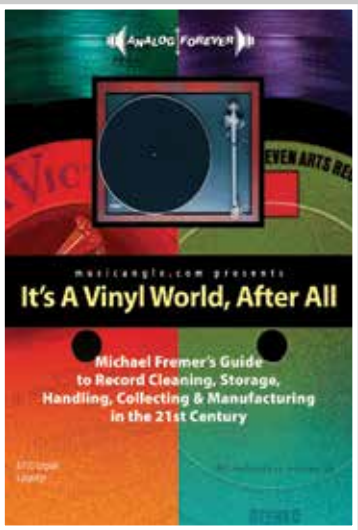

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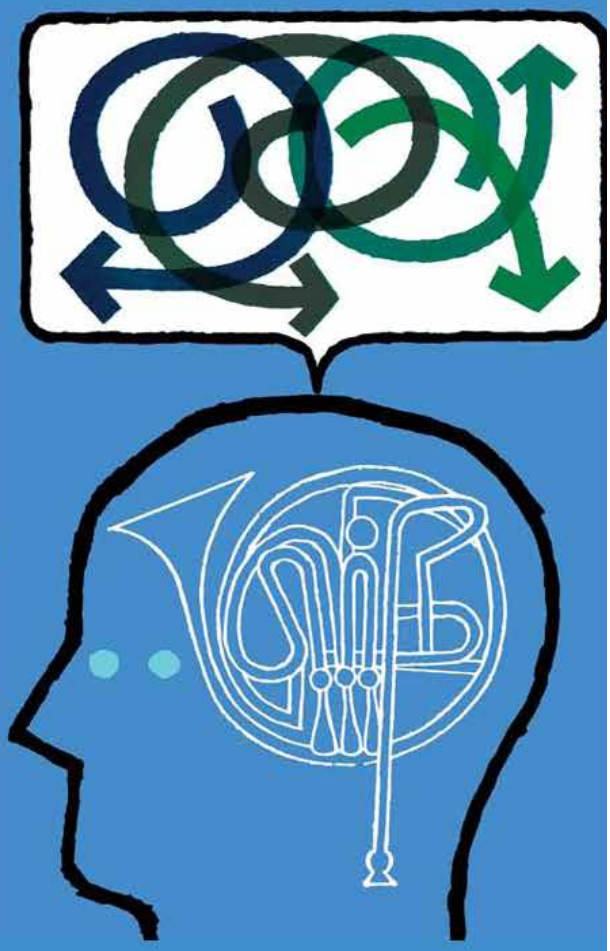

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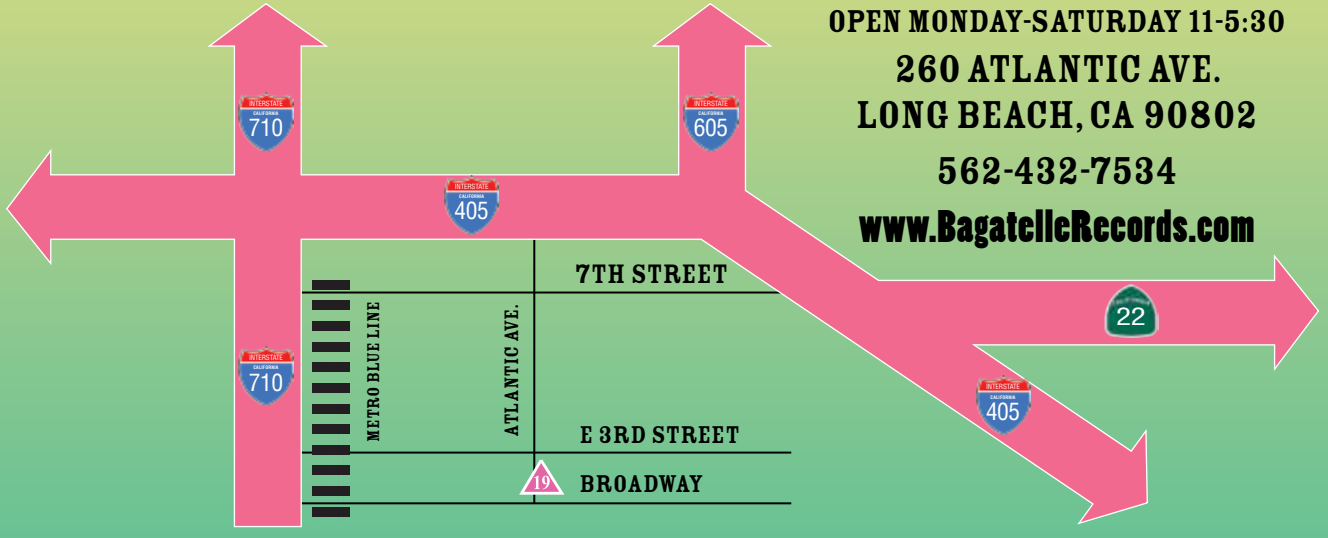

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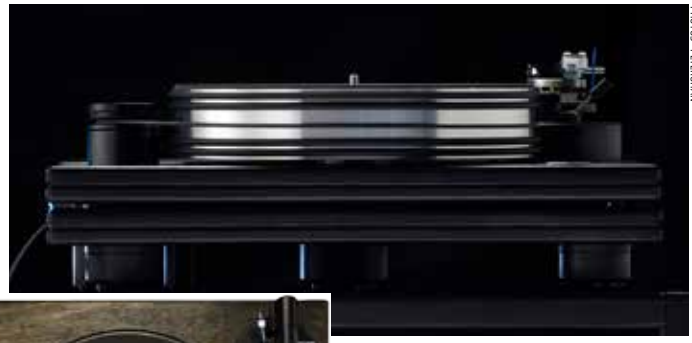


PHOTOS: PETER JUHAN

MANY MUSIC LOVERS' most cherished albums are worn – making it vital to extract a maximum amount of information while keeping surface noise low. We heard one such turntable at T.H.E. Show in Newport. The Pear Audio Blue – Kid Thomas and Cornet 2 arm is one of those rare turntables able to extract an astounding amount of music from worn records. Yet it managed to keep surface noise extremely low.

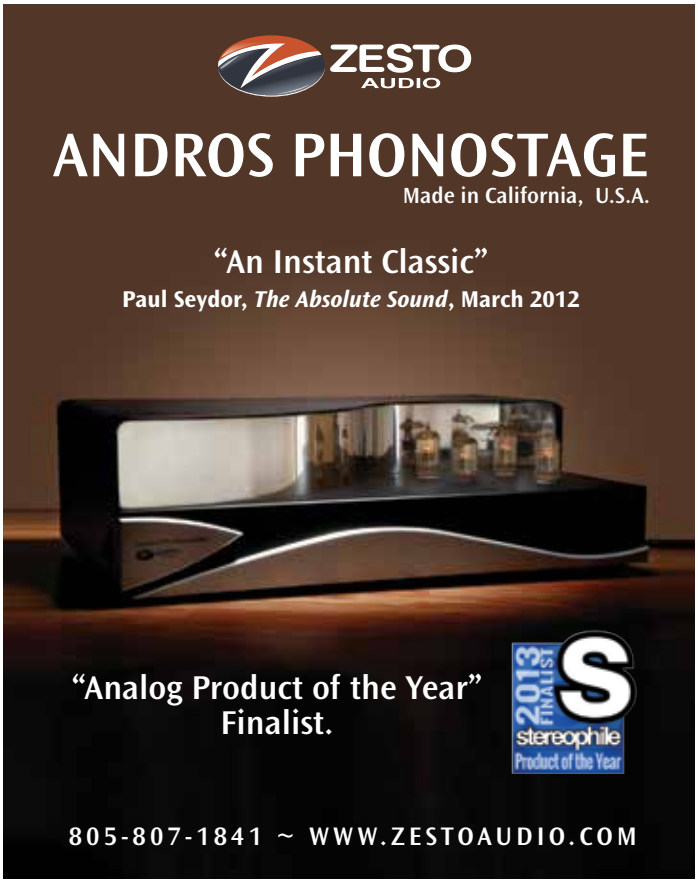
Pear Audio Blue is the last design by the great turntable designer, Tom Fletcher of Nottingham Analogue. Fletcher designed Pear Audio Blue with his good friend Peter Mezek who hand-builds each model. According to their distributor, Pear Audio Blue is not a revolution, rather an evolution in Fetcher's turntable design. A slew of tiny yet vital improvements in design and materials to create a turntable totally in phase. One major improvement is a new plinth made from a unique wood Fletcher found to be sonically ideal.

Pear Audio Blue still employs the low torque motor started and stopped by hand. The motor stands separate from the plinth. With its solid wood plinth and massive 25 lbs., 2.5-inch platter the turntable looked stunning yet simple, without all the bling.

While listening, all the unwanted energy generated during replay vanished as if a veil had been lifted and all that was left was music – so much detail and clarity without highlighting any part. The Kid Thomas is as dynamic and musical a turntable as they come. A very "alive' quality to its presentation that kept you wanting for more.

Pear Audio Blue will be at the California Audio Show. You should stop by and listen. RCN

Pear Audio Blue – Kid Thomas/ Cornet 2 arm, with optional power supply: $9995. Three smaller models exist. Cartridge: Ortofon Cadenze Bronze. U.S. distributor: audioskies.com



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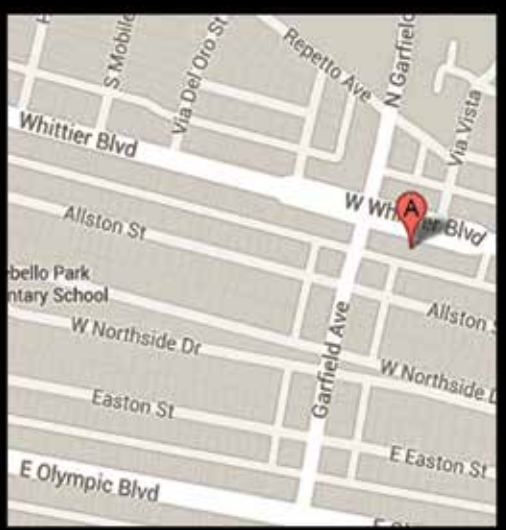

Same as it ever was

A music lover's take on the music scene in Los Angeles

(Left-right) Hope Sandoval, Kyle Thomas (King Tuff), Joni Mitchell, Jim Morrison, Jonathan Wilson, Frank Zappa and Guy Blakeslee.

BY MAYA ESLAMI

IN SEPTEMBER OF LAST YEAR, Mazzy Star released their fourth studio album, *Seasons of Your Day*, on their independent label Rhymes of An Hour. Although Hope Sandoval, the lead singer of Mazzy Star, released a couple solo efforts (*Bavarian Fruit Bread* in 2001 and T*hrough The Devil Softly* in 2009), there had been a 17-year gap between albums.

I first heard about the long-anticipated return of Mazzy Star in October of 2011, when Pitchfork streamed "Lay Myself Down" – from the single "Common Burn"/"Lay Myself Down" – and announced the band would indeed release "an LP of new material." So when *Seasons of Your Day* came out, I bought it immediately, played it every day, memorized all the songs. My favorite: the gentle, nostalgic "California." The song opens with a simple, powerful guitar chord, and Sandoval's haunting declaration, "I think I'm going back to California." Whether or not Sandoval had meant this as a literal statement about returning to the golden state, it made me begin to wonder, was California on the verge of a musical renaissance?

Many things have been said about the music of California. There's even a Wikipedia page dedicated to its description and history. To me, a music history junky, the sound isn't necessarily one ubiquitous genre, but many genres, all influencing each other. In the 1960s, the Byrds, CSNY, Joni Mitchell, the Mamas and the Papas, Frank Zappa, and so many more lived like royalty in Lauren Canyon. The Doors were in Venice Beach, the Beach Boys in Hawthorne, and Arthur Lee's Love all lived in Bela Lugosi's former mansion, appropriately called "The Castle," in Los Feliz.

The Rolling Stones recorded *Aftermath* at the RCA Studios on Sunset Boulevard, their first album recorded entirely in the United States. The Beatles, the most famous band in the world, partied in Hollywood nightclubs. Musicians poured into Los Angeles by VW busloads, hoping they too could score a record deal with Terry Melcher, and when they were denied, they still hung out and jammed.

As the rock and roll royalty bubble began to die down, Los Angeles slowly lost its inspirational appeal for musicians. Hair bands took over the Sunset Strip, in a poor attempt to recreate the Ramones craze beaming out of CBGB in New York. Even the paisley underground movement, which spawned Mazzy Star, the Dream Syndicate, and the Bangles, failed to place Los Angeles back on the musically minded map.

I moved back to Los Angeles in 2006, around the time indie rock was taking over with bands like the Decemberists and Arcade Fire. This was post-Mazzy-Star-Brian-Jonestown-Massacre Los Angeles, when nothing of substance emerged from the city of lost dreams. Touring bands would specifically skip over the city because of a stigma that L.A. kids at shows didn't dance, which was kind of true.

A certain spirit was missing from the air, and crowds were more critical, apathetic and cool – which was all so very boring.

Then something changed. I became friends with Guy Blakeslee and his band (with Derek James and Paz Lenchantin), The Entrance Band. They played a Halloween party that year at the Houdini House in Lauren Canyon with Devendra Banhart. Blakeslee introduced me to musician and record producer Jonathan Wilson, who lived just down the street on Lauren Canyon Blvd. Wilson had just started doing his now infamous jam sessions, where musicians like Chris Robinson, Conor Oberst and Jenny Lewis, and sometimes Benmont Tench of Tom Petty and the Heartbreakers, hung out all night and just jammed. I saw Kirsten Dunst there one night; she was trashed, in her Kirsten Dunst bubblegum way.

Critics and music writers began contributing Wilson's jam sessions, which slowly grew in reputation, to the revitalization of the Laurel Canyon sound created by those same luminaries from the '60s. The outcome of Wilson's sessions was never intentional, as if the magic from those harmonizing nights in Joni Mitchell's living room

continued

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extended through the illustrious neighborhood and settled like dust on his floor.

Wilson wasn't focused on fame, or reputation, but a sense of community, a vibe, which he successfully achieved. Since then, especially with the help of local pioneers Burger Records, the sound has slowly returned to Los Angeles. Kyle Thomas of King Tuff, Tim Presley of White Fence, and John Dwyer of Thee Oh Sees have all moved to city of angels within the last three years. There are good shows with amazing lineups, almost every night of the week, at small and large venues all over the city.

And the audience dances. Just back in March at Burgerrama, I watched a crowd of teenagers mosh to The Tyde, a local LA surf band that's more proto Beach Boys than Pentagram.

The energy is back in the city. It's all happening. Again. RCN

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Blue Note: Strong at 75

Alfred Lion founded the pioneering jazz label in 1939; today, the label celebrates its rich history with numerous re-releases of classic recordings

BY ARMAND LEWIS

Blue Note's anniversary is being celebrated with an exhibit at the Grammy museum in Los Angeles.

TODAY, INDEPENDENT RECORD labels are the norm rather than the exception. This was not always the case. In the 1930s, as America struggled out of the Great Depression, even the idea of an independent record label was almost unheard of. The costs of recording the popular big bands of the day was prohibitively expensive and even if a small company did manage to make some records, the big three record companies (Columbia, RCA and Decca) controlled virtually all distribution.

In 1939, a young German immigrant decided he would challenge that. In doing so, Alfred Lion would not only found the longest running jazz label in history, but he would alter the course of jazz music itself.

With his very first 78-rpm singles recorded on January 6, 1939, Lion's vision for Blue Note Records was groundbreaking. Instead of the customary two minute long 10" 78-rpm single, Lion let his first two stars, boogie-woogie pianists Albert Ammons and Meade "Lux" Lewis, stretch out their tunes to over four minutes each. This extra time meant the records would have to be released on larger 12-inch 78-rpm singles. Usually reserved for classical music, 12-inch 78s allowed for extended performances — becoming somewhat akin to "long playing" records by the standards of the time.

Blue Note's first real hit would come just five months later on June 8th, 1939 with Sidney Bechet's classic recording of "Summertime." Also recorded for 12-inch 78, this virtuoso performance not only revived the soprano saxophonist's waning career, but also sparked a resurgence in New Orleans jazz that would continue into the 1960s.

But Alfred Lion and his partner, photographer Francis Wolff, were not content to merely record old favorites. By the mid-forties, as swing music gave way to modern jazz, Blue Note heard the new sound and was among the first to record such modern jazz masters as Howard McGhee, Milt Jackson, James Moody and Fats Navarro.

Several years later, the label also became known for recording, then cutting edge, artists such as Thelonious Monk, Bud Powell and, later, organist Jimmy Smith — all of whom had styles that were unique at the time. Throughout the 1950s and '60s, Blue Note would record dozens of young jazz artists' first records, establishing their recording careers and often producing their best albums.

Rather than recording just "blowing sessions" where musicians would re-record endless variations on pop tunes or standards, the label also encouraged original compositions, pushing the boundaries of both song structures and arrangements and leading to a general expectation that jazz musicians should compose as well as play their own material.

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the 1950s through today that is too long to list here, but would include John Coltrane's "Blue Train," Herbie Hancock's "Maiden Voyage," Art Blakey's "Moanin'," Horace Silvers' "Song for My Father" and many others.

The label's independence would not last forever. As the record industry began consolidating in the mid 1960s, Liberty Records bought the label from founders Lion and Wolff, which led to ownership by United Artists Records in the early1970s when U.A. bought Liberty and later, Capitol/EMI, when that company bought United Artists.

Into the 1980s under label president Bruce Lundvall and currently under the leadership of producer Don Was, Blue Note has continued to record both innovative new artists as well as recognized jazz masters. Two years ago, Capitol/EMI was bought by Universal Music Group, bringing Blue Note under the same umbrella as the Verve, Mercury and Impulse labels.

Now, as Blue Note celebrates its 75-anniversary year, the label has embarked on an extensive vinyl re-issue program of their classic LPs, many of which have been unavailable on vinyl for decades. Their return is a welcome opportunity to fill out one's jazz LP collection.

One hundred titles are scheduled for re-issue including some extremely rare 10" titles not heard since the 1950s. Legendary pianist Jutta Hipp's only Blue Note 10" returns to print, as does tenor saxophonist Hank Mobley's first LP – also an early 10" release. 10" LPs from Thelonious Monk and Miles Davis are also included among more familiar 12" titles by Art Blakey, Dexter Gordon, Herbie Hancock and many others. A full list of titles and release dates can be found at Blue Note's website: bluenote.com

Under the personal supervision of label president Don Was, these re-issues are being mastered from the best source tapes available to have the clarity and instantly identifiable "Blue Note sound" of the originals. The album art is also as close to the original packages as possible. Priced under twenty dollars each, these editions are a real viable alternative to searching for rare, pricey originals.

Parent company Universal Music is also releasing multi-CD sets including Miles Davis's complete Blue Note albums, Clifford Brown's complete recordings for the label and John Coltrane's early Blue Note recordings as a sideman.

The anniversary is also being celebrated at the Grammy museum in Los Angeles with an exhibit featuring an extensive collection of artifacts from the label's history. Original tape boxes, photos and album art as well as instruments, original contracts and other rare and unique items are on display, giving an in-depth look at the label's history and inner workings. For full information, go to the Grammy Museum's webpage: grammymuseum.org.

While celebrating it's rich history and legendary recordings, Blue Note continues to record such artists include Terrence Blanchard, Robert Glasper, Gregory Porter, Norah Jones and, returning to Blue Note after decades away from the label, Wayne Shorter and Bobby Hutcherson. Don Was is also broadening the scope of the label, releasing new albums by rock icons Van Morrison, Elvis Costello and others.

The key word here is "broadening." As the label embarks on it's next 25 years, this inclusion of adult-oriented rock fits in with Alfred Lion's original goal of recording "music with feeling" – allowing Blue Note to continue to record "The Finest in Jazz" for decades to come. RCN

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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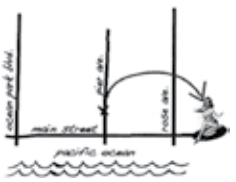

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75 BLUE NOTE

The Van Gelder Sessions

Rudy Van Gelder began recording jazz greats like Herbie Hancock, Miles Davis, Art Blakely and John Coltrane for Blue Note in his parent's New Jersey living room

BY CARTER JAMES

I OFTEN TELL MY FRIENDS WHO OWN record stores that the potentially biggest market for them is people who don't even have vinyl, yet. It's that teenager who is yet to make the grand voyage from iTunes for Black Keys to glorious 180-gram vinyl. Or someone like me who hadn't owned records for over 20 years and then began enjoying a turntable rebirth. More ears means classic labels need to get the essentials back to the bins.

One label that seems intent on answering the expanding market for vinyl is Blue Note. I came across the reissue of *John Coltrane Blue Trane* having already been lucky enough to find a vintage copy. It wasn't until later, around the time Blue Note brought back Cannonball Adderleys' **Somethin' Else** that I realized Blue Note was in the midst of a grand celebration.

On March 25th, Blue Note began celebrating its 75th Anniversary of classic legendary jazz with a monthly series of relatively affordable reissues. They may not be 180-gram but they are 100 percent back in print. At a place and price the wallet can handle, comes a chance to be swept away by classics the likes of which made a poetic explorer like Jack Kerouac want to see all fifty states all at once. Those of us starting over should be overjoyed to spin the deliberate percussive mania of *Art Blakey Free For All* or the soothing peace of *Grant Green Idle Moments*. Besides the fan who is starting over in vinyl when real life happens, hopefully some avid listeners will share an affordable give with loved ones and bring new admirers to these worthy Blue Note offerings.

The historic venues of New York and New Orleans (jazz's birthplace) may hold world renown but one of the all time greatest locations for creative expression in the genre was 25 Prospect Avenue in Hackensack, NJ. It was here, in 1952, in his parents' living room, that producer Rudy Van Gelder began to capture some of the most creative and intellectually uplifting music ever made. Future or already legendary players would gather in incredible combinations and make the music that the lucky among us are still celebrating to this day. Van Gelder moved to an 'actual' studio in 1959 in nearby Englewood Cliffs. Somethin' Else, recorded in 1958 in Hackensack at the Van Gelder home is one of the few sessions being celebrated in this reissue series that was recorded there, with most coming from recording time logged in nearby Englewood Cliffs.

The energy of sound from the rooms in which Van Gelder captured this music comes alive in a grateful listener's own room when these records play. The bandleader of each session had the great fortune of making music with collaborators of unparalleled creative dexterity. Miles Davis. Herbie Hancock. Art Blakey, John Coltrane. Grant Green. There are no greater musicians than the likes of these. Put them together and hype their names on an elegant and minimal cover and that's the Blue Note formula.

Long before Norah Jones would become the Blue Note all time best seller the label's considerable reputation expanded as the records from these sessions began to his the shelves in the late '50s and early '60s. Van Gelder's sessions for Blue Note are rare and compelling combinations that explore vast sonic terrain. It's fun to look at the covers of the records and see all the revered names. Titan like Freddie Hubbard on trumpet and Ron Carter on bass play on several. One of which is the great, *Speak No Evil,* by Miles Davis' proficient post Coltrane sax man, Wayne Shorter and features his future Miles Davis Quintet band mate Herbie Hancock on piano. It is relaxing and thoughtful listen that affords a rare chance to hear these geniuses play with Elvin Jones on drums. Jones was the drummer for my favorite group the John Coltrane Quartet who would record their spiritual landmark *A Love Supreme* in Englewood Cliffs from Impulse in 1964.

Hubbard and Carter also bring the best to Hancock's *Maiden Voyage*. George Coleman's brief time with Miles is often ignored and sometimes maligned but his playing here is certainly enjoyable. Tony Williams, billed as Anthony here, holds it down on drums to the utmost just as he would do with Herbie in Miles' next quintet. Indeed Hancock made monumental impact in many eras but even before all that electricity of "Chameleon" or the beats of "Rockit" he was making the most thoughtfully beautiful jazz on *Voyage* and the forthcoming reissue of *Empyrian Isles*. *Isles* is one I am especially looking to share with the discerning ears of loved ones.

Sonny Rollins *A Night at the Village Vanguard Vol. 1* marked the first time a gig at the esteemed club was preserved for posterity on record. It is a fitting symbol of the evolving scene emerging in which these boundless creators were given the right chapels like the Vanguard and Birdland in which to compose and recompose great American musical prayers. By contrast *Ornette Coleman Trio at the Golden Circle Vol. 1* celebrates Europe's obsession with these sounds. Its cover depicts a proud trio in beautiful Stockholm snow at an epicenter of the region that was fully embracing the sounds of Dexter Gordon and Coleman Hawkins. These two live records represent where jazz was at then but sound fresh and immediate when played right now.

continued

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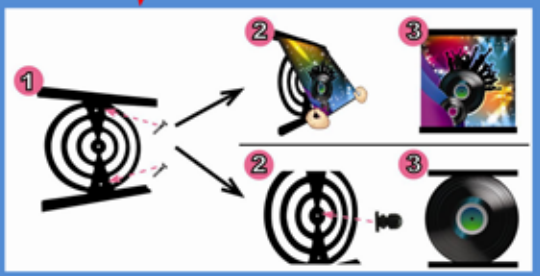

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RCN RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to Record Collector News: jim@recordcollectornews.com

SUNDAY JULY 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY JULY 19

New York, NY. The New York City Record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY JULY 20

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SUNDAY JULY 27

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY AUGUST 3

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SAT AUG 9 AND SUN AUG 10

Grayslake, IL. Grayslake Vintage Vinyl Record Show. 1060 E. Patterson Rd. $7. 10am-4pm. 715-526-9769

SUNDAY AUGUST 10

Anaheim, CA. Black Market Swap at Radiation Records. 1501 N Raymond Ave. 714-400-0019

SATURDAY AUGUST 16

Countryside, IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd. $3. 10am-4pm 847-409-9656

New York, NY. The New York City Record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY AUGUST 17

Newark, CA. The Newark Music Swap Meet. 6430 Thornton Ave. $3.50 8:30am – 1pm. 408-263-5127

SUNDAY SEPTEMBER 7

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1 570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

continued

Besides putting some of their greatest gems on vinyl, Blue Note kicked off the festivities by holding a weeklong event with a roster of national treasures like McCoy Tyner, Bobby Hutcherson, Lou Donaldson as well as the aforementioned Shorter and Rollins. From May 4 thru 11 these pioneers and modern figures of jazz like Terrance Blanchard and Norah Jones filled Washington DC with wonderful improvised sound. Those of us who couldn't catch that will have plenty of time to catch up with the real party on vinyl. It continues through 2015. RCN

For the complete list and release dates check out the Blue Note website: bluenote.com/vinylreissues.html

Steve of Atomic Records, says:

"*Record Collector News* — if you're collecting records, this is your roadmap."

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